

razgovarali
interviewed by



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Biti apstraktan ne znači biti minimalist

Konzekventnost i postojanost označuju jedinstvenu poziciju Alberta Campa Baeze unutar suvremenih arhitektonskih zbivanja u čije se sisteme kompetitivnosti i strategija ne želi aktivno uključivati. ¶ Ultimativnim projektima svojih već legendarnih kuća kao što su De Blas, Gaspar, Turregano ili Guerrero stvara idealni svijet kojim vladaju zakoni gravitacije i svjetla. Iza Baezinih naoko jednostavnih projekata stoje deseci maketa i tisuće crteža izlaganih u najuglednijim prostorima – Palladijevoj Bazilici, Miesovom Crown Hallu ili Muzeju moderne umjetnosti u New Yorku. Kako bi razbistrio i učvrstio svoje misli, Campo Baeza se služi i pisanom riječi. Njegova knjiga *The built Idea* doživjela je već 7. izdanje.

To Be Abstract Doesn't Mean to Be Minimalist

The singular position of Alberto Campo Baeza within contemporary architecture is consequential and consistent, with the architect himself opting not to actively engage in its systems of competitiveness and its strategies. ¶ Through the ultimate projects of his now legendary houses, such as De Blas, Gaspar, Turregano or Guerrero, he creates an ideal world ruled by the laws of gravity and light. Behind Baeza's seemingly simple projects, there are dozens of models and thousands of drawings exhibited in the most prestigious spaces – Palladio's Basilica, Mies's Crown Hall, or the Museum of Modern Art in New York. In order to clarify and strengthen his thoughts, Campo Baeza also reaches for writing. His book, *The Built Idea*, is in its seventh edition.

Razgovarali u Madridu
22. svibnja 2008.
Interviewed in Madrid,
May 22nd 2008



Alberto Campo Baeza



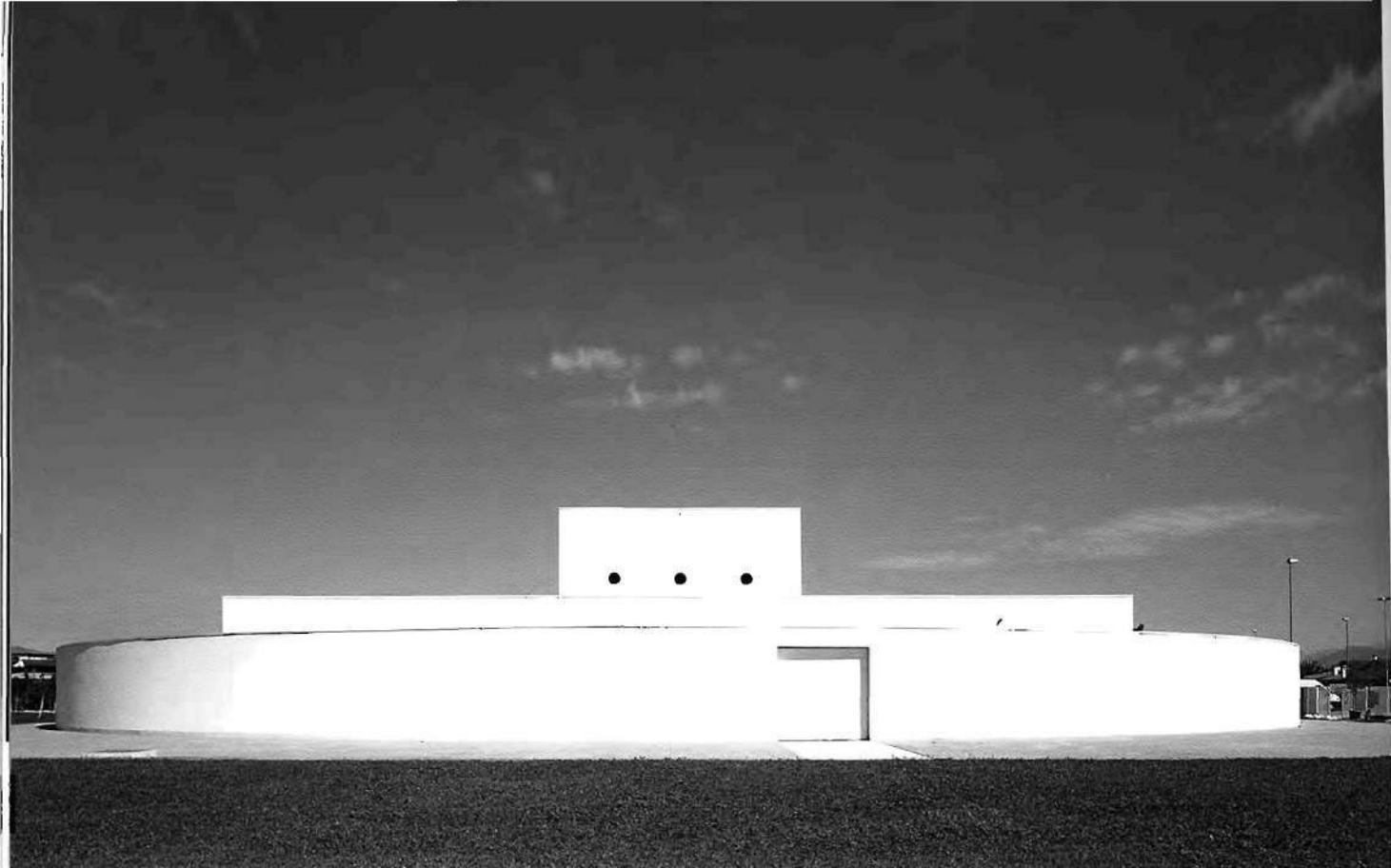
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Kuća Guerrero, Cádiz,
Španjolska, 2005.

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Guerrero House, Cádiz,
Spain, 2005

(FA)

ORIS — Aaron Betsky nedavno je rekao u jednom intervjuu: 'Arhitektura nam dopušta da se osjećamo kod kuće u svijetu'. Vaš veoma poetski tekst o kući Guerrero ovako završava: 'Raj na zemlji, naposljetku, što drugo arhitektura jest no to'. Stvarate li drugi, bolji svijet jer ne možete prihvatiti postojeći, stvarni svijet koji nas okružuje? ▲ ACB — Volim biti optimističan. Mislim da arhitektura ne umire. Mislim da je arhitektura vrlo živa. Mislim da trebamo biti optimistični; arhitektura je vrlo duboko stvaralaštvo. Trenutno je tu mnoštvo gluposti. U sustavu koji se zasniva na zvijezdama postoje arhitekti koji ponekada stvore dobro djelo, ali često proizvode i gluposti. Neki od njih stvaraju vrlo površnu arhitekturu. Zna li koliko vremena treba da se skuha riža? Riži treba 20, 25, 28 minuta. Ali, ako potrošite tek 5 minuta, ne možete je skuhati. Mislim da je za arhitekturu potrebno mnogo vremena. Ne možemo prosuđivati tek posljednjih pet ili posljednjih deset godina. Trenutačno arhitektura nije mrtva, ona se nastavlja. Prilično uživam predavati na Sveučilištu jer su studenti vrlo dobri; njih gluposti ne privlače. Morate se pripremiti, morate razmišljati na najdublji mogući način kako biste privukli najbrižnije i najbolje umove. Jučer smo razgovarali, na primjer, o tome koliko sam blizu Berniniju. Bernini je napravio Scala Reggia

ORIS — Aaron Betsky recently said in an interview, 'Architecture allows us to be at home in the world.' Your very poetic text about the Guerrero house ends like this: 'Heaven on earth, after all, what else is architecture if not that.' Do you create another, better world because you cannot accept the present, real one which is around us? ▲ ACB — I like to be optimistic. I think architecture doesn't die. I think architecture is very alive. I think that we should be optimistic, architecture is a very deep creation. At this moment, there are a lot of stupidities. In the star system there are some architects who sometimes produce a good piece but often produce stupidities. Some of them often produce very superficial architecture. Do you know how much time you need to cook rice? Rice needs 20, 25, 28 minutes. But if you use only 5 minutes, it's impossible. I think architecture needs a long time. We can't just judge the last five years or last ten years. At this moment, architecture is not dead, it continues. I enjoy teaching at the University a lot because the students are very good, they are not attracted by stupidity. You need to prepare, you need to think in the deepest sense, to attract the sharp, the best minds. Yesterday we were speaking, for example, how close I am to Bernini. Bernini was making the scala reggia to connect two pieces in



▲
Dječji vrtić za
Benetton, Venecija,
Italija, 2007.

▲
Benetton Nursery,
Venice, Italy, 2007

(M2)

zraka učinila je da kišni mlaz svijetli, pa se tako svjetlo u tom trenutku materijaliziralo. Je li istina da zbog ove povezanosti s 2500 godina povijesti zapadnog svijeta razmišljate jasnije i oštrije o problemima arhitekture koji su zapravo uvijek isti. Ljudi su uvijek bili isti. Stoga to nije pitanje mimikrije, već pitanje rješavanja kao i sagledavanja problema na jasniji način. ¶ ACB — Ali ja mislim da to nije tako zbog vašeg ili mog mišljenja. Razlog niste vi, niti ja, Mies, Le Corbusier, niti Adriano — razlog je ljudsko biće i odnos između ljudskog bića i prostora. Na isti način kada putujem, obično ponesem neke knjige. A posljednja knjiga koju sam ponovo ponio bila je Homerova *Odiseja*. Kada čitam Homera, uživam u njemu na isti način kao kada čitam Sandora Maraija. ¶ Ako volite književnost, znate da je Homer pisao koristeći mehanizme ponavljanja; on ponekad ponavlja iste riječi — tako je i u arhitekturi. Mi ponavljamo mnoštvo uobičajenih stvari. Mi otkrivamo. Kada radim dječji vrtić za Benetton svjetlom, ne koristim kupolu. Koristim kubični oblik. Koristim apstraktniji mehanizam s 9 otvora. Tih 9 otvora na vrhu nisu obični krugovi, oni usmjeravaju svjetlo. ¶ Inače se s Aaronom Betskyjem ne slažem. Mislim da je nemoguće da arhitektura nestane. Mislim da je nemoguće da um umre. Možete me ubiti, ali ne

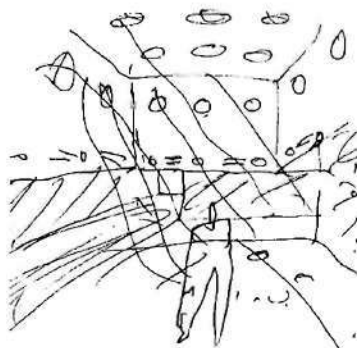
a very long space. He was making a miracle with light there. As an architect, I try not to be so vain and I try to serve people. And the people in my houses are living happily. I am not making houses for people to suffer because they are living in a piece of art. No, no. I am trying to use the light, the space. Of course, we are trying, on the one hand, to produce happiness for the people living in our houses, in our schools, in our architecture. But on the other hand, when you are producing architecture, you are trying to resolve more abstract problems, for example: continuity, transparency, lightness. The history of architecture is a fight to try to be lighter, lighter and lighter. You can make thinner and thinner columns but with a limit, because they are in stone or in brick. When I am writing about gravity and light as the main ingredients for architecture, it's not because I should invent a theory, it's because with me or without me — gravity, the fight against gravity or the capacity to control gravity and to control light are important. When Adriano made the Pantheon in Rome, it's the same quality which was made by Bernini when he was making everything. It is the same quality which was made by Mies van de Rohe when he was putting the columns out of the clean, horizontal plan for the Farnsworth House.



◀ Dječji vrtić za Benetton, Venecija, Italija, 2007.

◀ Benetton Nursery, Venice, Italy, 2007

(M2)



◀ Dječji vrtić za Benetton, Venecija, Italija, 2007. skica

◀ Benetton Nursery, Venice, Italy, 2007, skica.

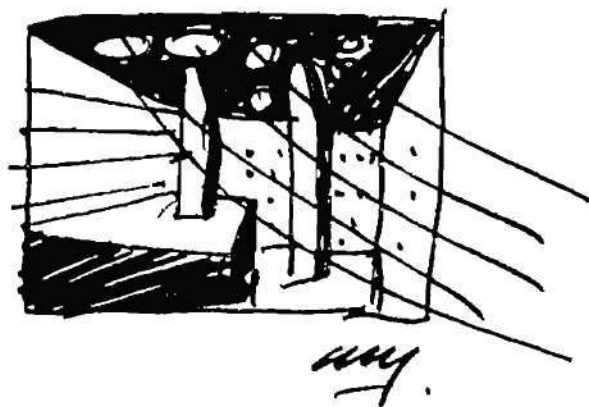
možete ubiti moje ideje. To mi se čini tako jasno. Nagovaram svoje studente da nastave studirati, da odu u New York, na Columbiju ili u Rim. Učenje nikada ne prestaje. U dobi od 61 godine ja i dalje nastavljam jer znam da moram; moram uvijek stalno učiti, istraživati. Trebam učiti. I uživati. Baš sada bih htio imati više vremena za čitanje. I bilježim. Imam i mnogo skica. ¶ Što je arhitektura? Tri ideje koje branim u svojim tekstovima i na kojima inzistiram, ne zbog toga što pokušavam imati neku teoriju – teorija mi ne treba – tri ideje koje branim su: svjetlo, sila teže, arhitektura kao izgrađena ideja. Pokušavam uvjeriti svoje studente da je potrebno biti vrlo dubok, ne samo formalizirati i razriješiti problem funkcije. Ne transformirati problem, već ga prepoznati. Problem nije tek stvoriti kuću, problem je mnogo više od toga. Problem je u tome kako stvoriti najbolju moguću kuću.

ORIS — U osnovi, stvarate idealizirani svijet, na neki način samodostatan; pokušavate stvoriti cijeli jedan svijet unutar jedne kuće. Mislim da je jedna od vaših glavnih strategija koju koristite u većini svojih kuća – taj pokušaj, borba za stvaranje idealnog svijeta unutar vaše arhitekture. To je, po mom mišljenju, jedno od osnovnih polazišta vašeg rada. Kako stvoriti nešto uz pomoć arhitekture, nešto što je u potpunosti

ORIS — You mentioned the Pantheon. We remember your story about your experience in the Pantheon; the rain was falling in through the oculus and the sun's rays made it luminous and the light was materialized in this moment. Is it true that this connection to this 2,500 years of the history of the Western world makes you think clearer, more distinctly about the problems of architecture which are in fact the same. So it is not a question of mimicry, but a question of solving problems or seeing problems more clearly. ¶ ACB — But I think it's not because of your opinion or my opinion. It's not because of you, not because of me, Mies, Le Corbusier, not because of Adriano – it's because of the human being and the relation between the human being and space. In the same way, when I travel, I take some books. And the last book I took one more time, was the *Odyssey* by Homer. When I am reading Homer, I enjoy it in the same way as when I am reading Sandor Marai. ¶ If you like literature – you know how Homer is written, using the mechanism of repetition, he repeats the same words many times – it's like in architecture. We repeat many common things. We discover. When I am making my Nursery for Benetton with light I am not using a cupola. I am using a

Banka Caja de Granada, ►
Granada, Španjolska,
2001.
Caja de Granada Bank, ►
Granada, Spain, 2001

(FA)



Banka Caja de Granada, Granada,
Španjolska, 2001., skica

Bank Caja de Granada, Granada,
Spain, 2001, sketch

savršeno i ima svoje savršenstvo u smislu idealiziranog života. Kako to postići uz pomoć arhitektonskih sredstava?

¶ ACB — Kako? To pokušavam približiti mojim studentima, mojim prijateljima kada raspravljamo, mojim asistentima, mojim suradnicima. O tome razmišljam na način stvaratelja, na isti način kako to radi slikar ili pisac. ¶ Možete napraviti kuću. U redu, jedna vježba formalizma. Poput kuhanja. Možete kuhati na vrlo bistar način ili kuhati na uobičajen način. Gdje je razlika? Jako je teško biti vrlo bistar.

ORIS — Frampton je govorio o olimpskom miru u vašem djelu.

¶ ACB — Frampton je odviše velikodušan.

ORIS — Odakle snaga koja vam omogućava nastaviti raditi unatoč okolini, ovom svijetu oko nas koji je glasan i postaje sve glasniji. Ovdje mislim i na projekte u Kini koje rade neki od arhitekata-zvijezda. Možda je cijela stvar komplicirana. Ali, je li to uistinu dobro za budućnost arhitekture? ¶ ACB — Ali to je istinito. To je budućnost arhitekture. Mislim da je Frampton u pravu. Problem Kine je kompleksan. Zapravo, dobio sam ponudu da gradim u Kini — rekao sam da neću. Zbog toga jer mislim da je potrebno imati vremena, vremena i vremena. Kada sam dobio ponudu da napravim dječji vrtić za Benetton u Veneciji, rekao sam da hoću. Veneciji i Benettonu sam blizu i mogućnost je izgledala dobrom. Ali Kina — mislim da je nije lako razumjeti i da je tamo vrlo teško kontrolirati stvari. Neki moji prijatelji gradili su u Kini i uvijek je bilo mnoštvo problema. Ali, da se vratim vašem pitanju — Frampton, Kina, budućnost.... Mislim da budućnost nije zakučasta. Mislim da je problem isti kao problem koji smo imali 50-ih godina, kada sam bio dijete. Možda ga baš danas vidimo jer je vrlo lako

cubical form. I am using a more abstract mechanism with 9 holes. The 9 holes on the top are not simple circles, they give directions to the light. ¶ The first approach was about this Aaron Betsky with whom I disagree. I think it's impossible for architecture to die. It's impossible for the mind to die. You can kill me, but you cannot kill my ideas. I think it's so clear. I push my students to continue studying, to go to New York, to Columbia or Rome. Studying never stops. At 61, I still continue, because I know I should, I must continue studying continuously, exploring, investigating. I need to study. And to enjoy. Just now, I would like to have more time for reading. I take notes, I have a lot of sketches. ¶ What is architecture? The three points that I am defending in my writings and I insist on, it is not because I am trying to have a theory, I don't need a theory, the three points that I am defending are light, gravity, architecture as a built idea. I try to convince my students that it is necessary to be very deep, not only to formalize and to resolve the problem of function. Not transform the problem, but to recognize it. The problem is not only in producing the house, it's much, much more. It is how to produce the best possible house.

ORIS — Basically, you created an idealized world, self-contained in a way, you are trying to construct a world of itself within one house. I think this is one of the main strategies you are deploying in most of your houses — this attempt, this struggle to construct an ideal world within architecture. So I

Banka Caja de Granada, Granada, ►
Španjolska, 2001.

Bank Caja de Granada, Granada, ►
Spain, 2001





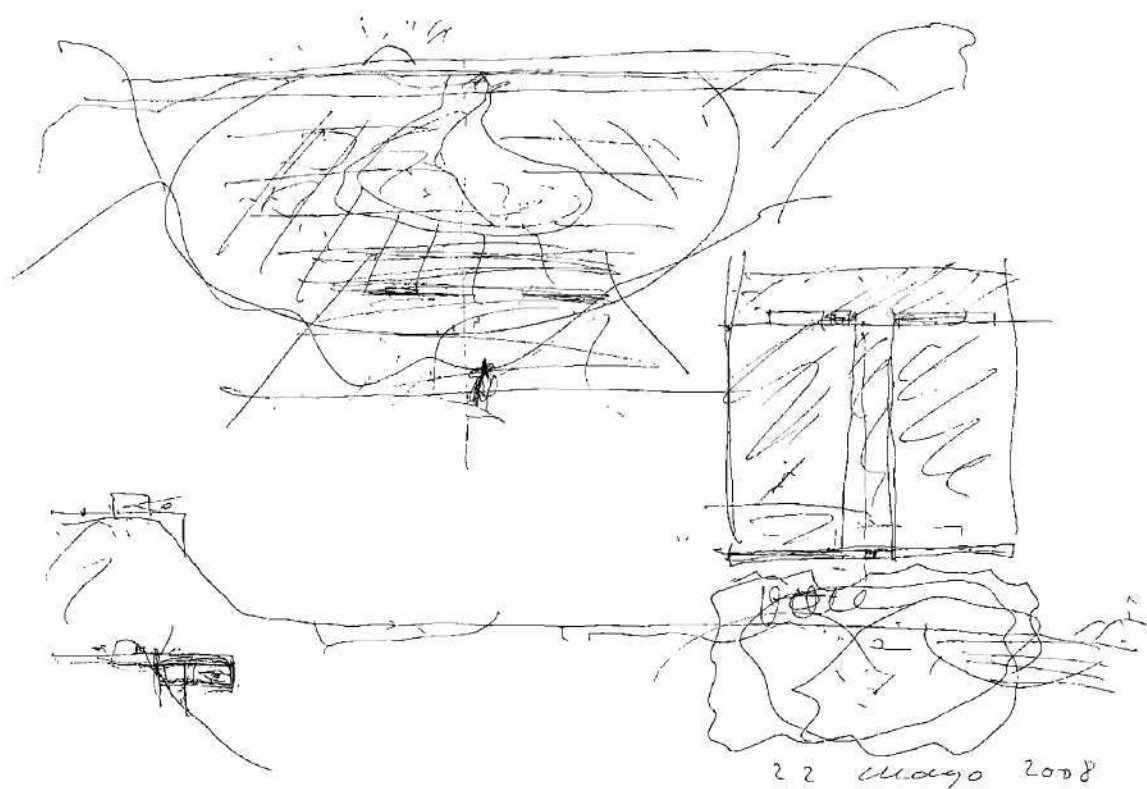
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Centar za posjetitelje
Janubio Salinas,
Lanzarote, Španjolska,
2007., maketa

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Janubio Salinas Visitor
Centre, Lanzarote,
Spain, 2007., model

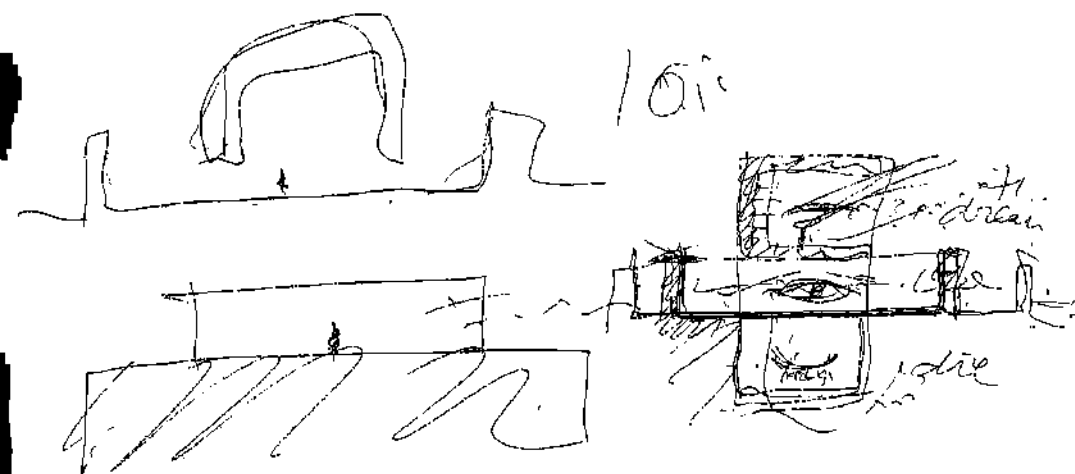
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Centar za posjetitelje
Janubio Salinas,
Lanzarote, Španjolska,
2007., skica

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Janubio Salinas Visitor
Centre, Lanzarote,
Spain, 2007., sketch



22 Mayo 2008



◀ Skica sa intervjua, 2008

◀ Sketch from the interview, 2008

graditi. Ne znam, možda u vašoj zemlji nema toliko mnogo smeća kao u mojoj. Kada sam prošao zračnom lukom i otkrio Madrid, rekao sam sebi: Bože, koliko veliki broj arhitekata s puno novaca, vrlo bogatih arhitekata, koji stvaraju tako ogroman broj gluposti. A koliko je političara u stanju shvatiti kako je arhitektura vrlo dobar način da se ljudi usreće. Kada razgovaramo o urbanizmu — što je urbanizam? To je tek promjena mjerila, to je poput stvaranja reda kao u ovoj sobi. Zašto ne u jednom gradu, zašto ne u jednoj zemlji, zašto ne u planinama? Frampton je vrlo pošten. Kada on govori o teoriji tektonike, on priznaje od prvoga trenutka da ju je uzeo od Sempere. A kakva je budućnost arhitekture? Mislim da je važno da postoji određen broj arhitekata koji su sposobni pobjeći od taštine tržišta, slave, novca, ali to ne znači biti junak. Ja nisam junak. Tek je važno zaustaviti se, razmisliti, uživati, pobjeći malo; to nije tako teško.

ORIS — Čini se da to nije tako teško. A jest teško jer na primjer Frampton namjerno pogrešno interpretira Sempere, inzistirajući na stereotomiji i tektonici, ali namjerno izbjegava pitanje ornamenta, koji je za Sempere ključni prijenosnik kulturalnog značenja neke zgrade. Tako, na primjer, kada odete u Berlin, vidite jednu vrstu Sempere, ali kada pođete u Zürich, tada vidite tu bogatu ornamentaciju koja je njemu bila iznimno kulturalno važna. Naravno, kao nadgradnja tom

think this is one of the underlying narratives of your work. How to create something with architecture which is completely perfect and has this perfectness in terms of idealized life. How to do this with architectural means? ♣ACB — How? I try to transport it to my students, to my friends when we are discussing, to my assistants, my collaborators. I think of it like a creator, in the same way as a painter, or a writer. ♣You can make a house. Okay, an exercise of formalism. Like to cook. You can cook in a very sharp way or to cook in an ordinary way. What is the difference? It's so difficult to be very sharp.

ORIS — Frampton was speaking of this Olympic calm in your work. ♣ACB — Frampton is too generous.

ORIS — What is this strength in you that makes you continue with your work despite the surroundings, this world around us which is loud and always louder. Now I'm also thinking about these projects in China made by some star architects. Perhaps the whole complex is complicated. But is it really good for the future of architecture? ♣ACB — But it's true. That is the future of architecture. I think Frampton is right. The problem in China is complex. In fact, I received an offer to build in China — I said no. Because I think it is necessary to have time, time, time. When I received the offer to make a Nursery for Benetton in Venice, I said yes. I am close to Venice and to Benetton, and the possibility was very good. But



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Centar za posjetitelje
Janubio Salinas,
Lanzarote, Španjolska,
2007., render

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Janubio Salinas Visitor
Centre, Lanzarote,
Spain, 2007., render

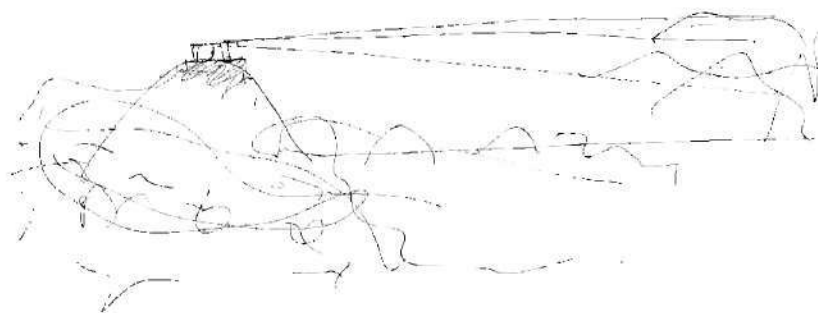
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dijelu stereotomske-tektonske-ontološke arhitektonske strukture. Volio bih kad biste mogli prokomentirati svoj stav prema materijalima i površinama i svoju namjeru da budete što je moguće apstraktniji u upotrebi geometrije i materijala.

¶ ACB — Vaše je pitanje vrlo klasično pitanje za ovo doba. To je tip razgovora koji volim voditi sa svojim asistentima i svojim prijateljima. Naravno, što učiniti s ornamentom, što učiniti s materijalom, biti apstraktan ili ne? Meni su pripisali etiketu minimalista.

ORIS — Namjerno nisam koristio taj pojam. Ali rekli ste: biti apstraktan ili ne biti apstraktan. ¶ ACB — Više volim koristiti

China, I think is not so easy to understand, it is very difficult to control. I have some friends who built in China and there are always a lot of problems. But your question, Frampton, China, the future... I think the future is not difficult. I think the problem is the same problem we had in the fifties when I was a child. Maybe just now we see it, because it's very easy to build. And there are, I don't know, maybe in your country there is not such an enormous quantity of shits like in my country. When I came through the airport and discovered Madrid, I said: My God, what an enormous number of architects with a lot of money, very rich architects, and they are producing

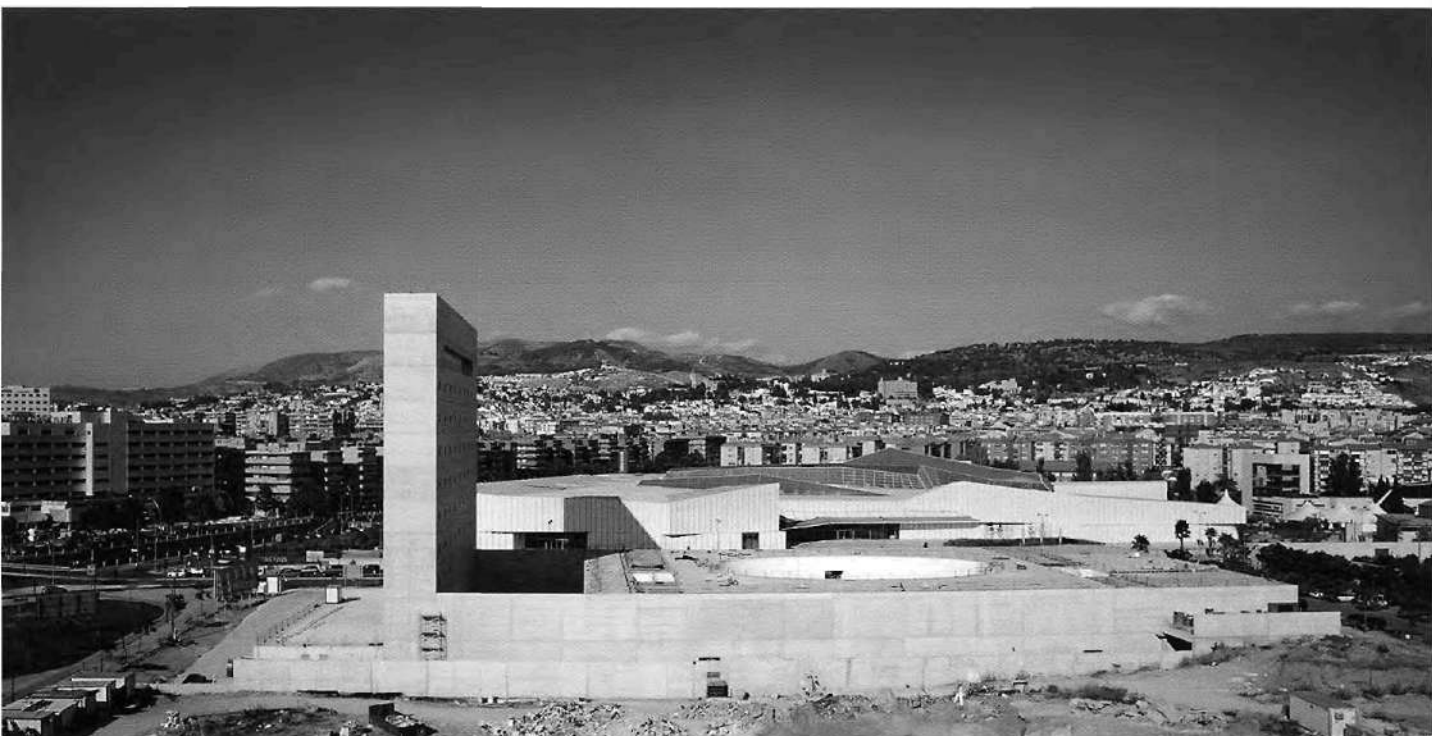


riječ esencijalan. Pokušati biti esencijalan. Govorimo o arhitekturi – arhitektura je materijalna. Trebate materijalizirati nešto, izgraditi. Možete imati ideje, vrlo dobre ideje; ja branim ideje, ali branim i sposobnost efikasne preobrazbe ideja putem materijala. Sarâmago, portugalski pisac (nobelovac), govoreći o piscima, rekao je da je važno imati ideje, ali i proizvesti precizne riječi i pisati, proizvoditi, materijalizirati. Morate imati sposobnost efikasne preobrazbe putem dimenzija, proporcija, mjerila. Proporcije, mjerilo – to su vrlo stari koncepti. Kada je Alberti govorio o mjerilu, o zlatnom rezu... oh, Bože, biti precizan u brojkama, u dimenzijama... Je li jednako graditi u

such an enormous quantity of stupidities. And how many politicians are capable of understanding how architecture is a very good way to make happy people. When we are speaking of urbanism – what is urbanism? It is only a change of scale, it is to make order like in this room. Why not in a city, why not in a country, why not on the mountains? Frampton is very honest. When he speaks and defends the theory about the tectonic, he confesses from the first moment it is taken from Semper. And what is the future of architecture? I think if we can have a group of architects capable of escaping from this vanity of the market, of the fame, of the money, but it's not

▲ Centar za posjetitelje Janubio Salinas, Lanzarote, Španjolska, 2007., skica

▲ Janubio Salinas Visitor Centre, Lanzarote, Spain, 2007, sketch

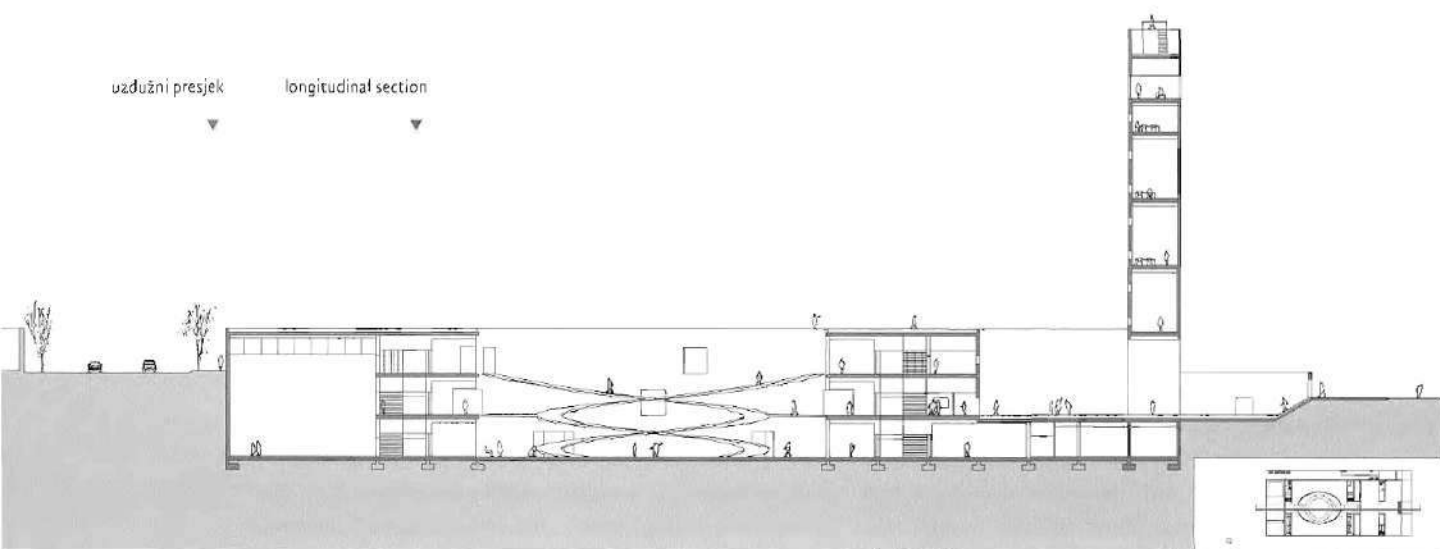


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Museo de la Memoria
de Andalucía, Granada,
Španjolska, 2009.
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Museo de la Memoria
de Andalucía, Granada,
Spain, 2009
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uzdužni presjek

longitudinal section





kamenu, ciglama ili u čeliku? Nije. Biti precizan u dimenzijama. Biti apstraktan ne znači biti minimalist, to znači znati koji su bitni sastojci. Trebate komponirati, trebate oblikovati i odlučiti o materijalu. ¶ Htio bih znati kako savršeno kontrolirati svaku dimenziju. Pravim mnogo, mnogo maketa... To je način da se bude sve precizniji. To nije stvar puke proizvodnje formi. Za svaki projekt napravim 20, 30 maketa. A te makete su vrlo, vrlo slične. Govorio sam o Berniniju; i ja branim Berninija jer mislim da je Bernini bio arhitekt koji je bio sposoban za savršenu kontrolu. Ako se možete sjetiti, napravio je skulpturu 'Otmica Perzefone' od bijelog mramora. Mramor je hladan i tvrd, ali kada ju je on napravio, taj mramor izgleda mekan. On je bio vrlo precizan. Mislim da je lakše biti precizan u kiparstvu nego biti precizan u arhitekturi. Bernini je bio vrlo precizan i u arhitekturi. Osvojio sam natjecanje za Čaju u Granadi s nadsvjetlima dimenzija 3 x 3 x 3 metra. Kasnije sam proučavao taj projekt i otvorio otvore od 6 x 6 x 3 m zbog svjetla. Jesam li bio glup kada sam to projektirao 3 x 3 x 3? Ne. Ideja je bila istovjetna. Ali kasnije trebate materijalizirati ideju.

to be a hero. I am not a hero. It is important only to stop, to think, to enjoy, to escape a bit, it's not so difficult.

ORIS — It seems it is not so difficult. It is difficult because for example Frampton deliberately misreads Semper insisting on stereotronics and tectonics but intentionally avoids the issue of ornament which was for Semper the key carrier of the cultural meaning of a building. So for example when you go to Berlin you see one kind of Semper, but then when you go to Zürich then you see this heavy ornamentation which was extremely culturally important for him. Of course, as in an upgrade as in part of this stereotonic-tectonic-ontological architectural structure. So I would like it if you could comment on your attitude towards materials and surfaces and about your intention to be as abstract as possible in use of geometry and materials. ¶ ACB — Your question is a very classic question for the time. It is the type of conversation I like to have with my assistants and with my friends. Of course, what about ornament, what about material, to be abstract or not to be abstract. They attached to me the label of a minimalist.

▲ Museo de la Memoria de Andalucía, Granada, Španjolska, 2009.

▲ Museo de la Memoria de Andalucía, Granada, Spain, 2009

(IC)



Materijalizirati znači oblikovati – biti precizan u mjerama i biti precizan u materijalima. Moj posljednji projekt, Centar za posjetitelje Janubio Salinas, je platforma 90 x 90 m u crnoj boji. U potpunosti crna. Zato jer se nalazi na Lanzarote, koji pripada Kanarskim otocima. Crna je, otok je crn, vulkanski, nalazi se na brdu. Posjetio sam lokaciju na tom otoku; ovako je izgledala: brda, s vrha vidite more, sunce, zalaz sunca, tu je i slano jezero. ¶ Zašto crna? Zemlja je crna. I glupo je raditi bijelu arhitekturu. Zašto lebdeća? Zašto konzola? Jer smo na rubu. Pokušavam naglasiti. I stvoriti ovu staklenu kutiju što je poput oka. To je vrlo, vrlo jednostavno. I funkcionira. Na sreću, klijent je vrlo zadovoljan. A političari? Bilo je to po prvi puta u mom životu da su se i oni u potpunosti složili; sve je savršeno. Možda ćemo početi graditi koncem ove godine i to me čini vrlo sretnim. Struktura će biti od čelika. A što se tiče obloge, jer trebam materijal u komadima da bi sve bilo u potpunosti vodoravno – dvojio sam: beton ili kamen... a moguće je dobiti kamen na otoku... Bit će tu i fotovoltaižni vrt. Također će biti crn. Tako da će ovaj projekt biti izrađen od kamena ili betona uz korištenje prirodnih elemenata.

ORIS — Kada pogledamo vaše skice, idejne projekte i konačan rezultat, zadivljujuće je koliko su one zapravo bliske, kako je prva ideja očito prisutna i sadržana u izvedenoj zgradi. ¶ ACB — I da i ne. Da, jer vi poznajete samo one skice koje jesu toliko blizu. Ali prije tih skica postojalo je mnoštvo drugih. Imao sam izložbu u Palladijevoj Bazilici, kao i u Crown Hallu. Vlasnik kuće De Blass je u Institutu Cervantes u Chicagu. On me je nazvao: 'Ja sam u Chicagu, htio bih napraviti izložbu... o vašem radu'. Bilo je to godinu dana nakon izgradnje njegove kuće, bio je njome zadovoljan. Rekao sam: 'Dobro, u redu'. 'Gdje biste htjeli izložbu?' Rekao sam: 'U Crown Hallu ili u kući Farnsworth'. Jednog dana me nazvao – dobio sam Crown Hall.

ORIS — I deliberately didn't use this term. But you said: to be abstract or not to be abstract. ¶ ACB — I prefer to use the word essential. To try to be essential. We are speaking about architecture – architecture is material. You need to materialize, to construct. You can have ideas, very good ideas; I am defending ideas but I am also defending the capacity to translate ideas efficiently through material. Saramago, the Portuguese writer [Nobel prize winner], speaking about writers, said it is important to have ideas, but also to produce precise words and to write, to produce, to materialize. You must be capable of translating efficiently through dimensions, proportions, scale. Proportions, scale are very old concepts. When Alberti spoke about scale, about the golden section... oh, my God, to be precise in numbers, in dimensions.... Is it the same to build in stone, bricks or in steel? No. To be precise in dimensions. To be abstract is not to be minimalist, it is to know what the most essential ingredients are. You need to compose, you need to formalize and decide on a material. ¶ I would like to know how to control every dimension perfectly. I make many, many models.... It's a way to be more and more precise. It's not only to produce forms. For every project I make 20, 30 models. And the models are very, very similar. I was speaking of Bernini, and I am defending Bernini because I think Bernini was an architect capable of perfect control. If you remember, he made a statue, *Rape of Proserpina* made of white marble. The marble is cold and hard, but when he made it, the marble looks soft. He's very precise. I think it is easier to be precise in sculpture than to be precise in architecture. Bernini was also very precise in architecture. I won the competition for the Caja in Granada with skylights which were 3 by 3 by 3 m. After, I studied the project and opened 6 by 6 by 3 because of the light. Was I stupid when I designed 3 by 3 by 3? No. The idea was the same. But afterwards you need to materialize the



ORIS — Mislim da vaši posljednji projekti postaju sve jasniji, iznimno precizni, sve čistiji. Čini se da sve više idete u pravcu najosnovnije geometrije građevina. Možete li to komentirati? ¶ ACB — Ne. To ovisi... Za projekt na Kanarskim otocima možda to vrijedi. Na posljednjem skoro dovršenom projektu, na zgradi u Granadi – Museo de la Memoria da Andalucia – stvar je kompleksnija, skice su kompleksnije jer je projekt kompleksniji. To ovisi... Veličina, zadani program – na isti način pokušavam biti dubok. Na isti način kao kada pišem. Kad pišem, pišem tek neophodne stvari i pokušavam ne pisati više no što je nužno. Na isti način kada radim crteže, ne crtam zbog crtanja, već pokušavam izraziti ideje. Pokušavam razmišljati kroz crteže; crteži su naš način izražavanja.

ORIS — Ili posredovanja i provjeravanja ideja i koncepata. ¶ ACB — Da. No, u svakom slučaju, ne mogu, sa 61 godinu biti toliko precizan koliko bih želio. Bernini je bio čudovište. Ne znam je li to prevedeno u vašoj zemlji, ali postoji jedna knjiga koju je napisao Chantelou. Napisao je *Povijest signora Berninija*. Knjiga je o Berniniju, o tome kako putuje u Pariz da bi izgradio novu palaču. Tamo gdje je danas Louvre bila je kraljevska palača koju je izgradio jedan drugi arhitekt Mansart. Prednost Mansarta je bila u tome što je bio brat kraljeva ljevakarnika. Dobio je posao. A jadni Bernini je posjetio Pariz. A posjetiti Pariz, iz Rima u Pariz, značilo je putovati u kočijama, a kočije su se mnogo puta zaustavljale. Vrlo je lijepa ta priča koju je napisao Chantelou. Bernini se zaustavljao svaki dan da bi prespavao u nekom gradu, u nekom selu, a u svim selima mnoštvo je dočekivalo signora Berninija jer je on bio Papin arhitekt koji je htio služiti kralju.

ORIS — U toj potrazi za preciznošću, na primjer, u ovom velikom prostoru, u Museo de la Memoria de Andalucia, vrlo je komplicirano zamisliti kako će on zapravo funkcionirati.

idea. To materialize is to form, to be precise in measure and also to be precise in materials. My last project, Janubio Salinas Visitor Centre, is a platform 90 by 90, black. Completely black. Because it is in Lanzarote, in the Canary Islands. It's black, the island is black, volcanic, it's on a hill. I visited the place on this island, the place was like this: hills, from the top you see the sea, the sun, sunsets were here, there was a lake of salted water. ¶ Why black? The earth is black. And it's stupid to make the architecture white. Why flying? why cantilever? Because we are on the border. I'm trying to underline. And to create this box in glass like an eye. It's very, very simple. It works. Fortunately the client is very happy. And the politicians, it is the first time in my life, they completely agree, everything is perfect. Maybe we will start at the end of this year and I am very happy about it. The frame will be in steel. And for the covering, because to get it completely horizontal, I need the material in pieces, and my doubts were: concrete or stone... and it's possible to take the stone of the island... There will be a photovoltage garden. Also black. So this project will be in stone or concrete, with natural elements.

ORIS — When we look at your sketches, the preliminary sketches and the final result, it's astonishing how close they are actually, and how close the first idea is so evidently present and embedded in the construction. ¶ ACB — Yes and no. Yes, because you know only the sketches which are so close. But before these sketches, there were many more sketches. I had an exhibition in the Palladio Basilica, I was in the Crown Hall. The owner of the De Blass house is in the Instituto Cervantes in Chicago. And he called me: I am in Chicago, I would like to make an exhibition... on your work. It was one year after his house, he was happy with his house. And I said yes, okay. Where would you like the exhibition? I said: in the Crown Hall or in Farnsworth House. One day he called me: I got the Crown Hall.

ORIS — I think that your latest projects are getting more clean-cut, extremely precise, purer and purer. It seems you are going more into the completely essential geometry of the constructions. Could you comment on that? ¶ ACB — No. It depends. In the Canary Islands project it is true. Maybe. In the last project, almost finished, this building in Granada, the Museo de la Memoria da Andalucia, it is more complex, the sketches are more complex because the project is more complex. It depends. The size, the taken programme, in the same way I try to be deep. In the same way when I write I try to write only the necessary things and I try not to write more than necessary. In the same way, when I'm making drawings, I am not making drawings for drawing, but trying to express

Kuća Olnick Spanu, ►
Garrison, New York,
SAD, 2008.

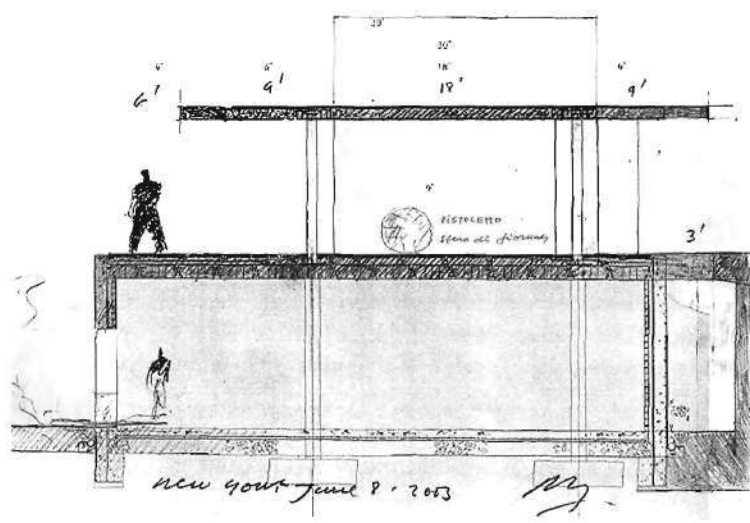
Olnick Spanu House, ►
Garrison, New York,
USA, 2008

(MQ)



Kuća Olnick Spanu, ►
Garrison, New York,
SAD, 2008., skica

Olnick Spanu House, ►
Garrison, New York,
USA, 2008, sketch





Koristite li u svom radu prethodna iskustva drugih prostora kao modele, kao početne točke ili referentne točke?

✎ ACB — Ne mogu shvatiti zašto sam se odlučio za veliki horizontalni tlocrt za Caju. Ne mogu shvatiti kada se taj trenutak zbije. Mnogo se stvari događalo. Možda je Sir Owen Williams bio stalno prisutan u mojim mislima. Kasnije sam otkrio odnos između tog prostora i prostora katedrale u Granadi; bilo je to *a posteriori*, slučajno. Zapanjilo me to ovaj dan kada sam to otkrio. Na isti se način iznenadim kada posjetim gradilište svaka dva tjedna. Moji suradnici, oni idu u Granadu svaki tjedan kako bi nadzirali novu zgradu. A prije no što odemo

ideas. I am trying to think with the drawings, drawings are our way of expression.

ORIS — Or to mediate and to check out your ideas and concepts. ✎ ACB — Yes. But in any case, I cannot, at 61, be as precise as I would like. Bernini was a monster. I don't know if it is translated in your country, but there is a book by someone named Chantelou. He wrote *The History of Il Signore Bernini*. ✎ It is about Bernini travelling to Paris to build the new palace. Where the Louvre is now, is the old palace made by another architect, Mansart. The merit of Mansart was that he was the brother of the King's pharmacist. He received the commission.

▲ Kuća Olnick Spanu, Garrison, New York, SAD, 2008.

▲ Olnick Spanu House, Garrison, New York, USA, 2008

(MQ)

do nove zgrade, ulazimo u Caju kako bismo vidjeli novu zgradu s krova. Kada uđem, možda je ovaj komentar vrlo tašt, ali kada uđem, uvijek kažem: 'Aaah. Još jednom sam vrlo dirnut.' Meni je to vrlo čudno; to znači reći da, a ne možete kontrolirati prostor. Možete kontrolirati mjere. Možete kontrolirati materijale. Možete pretvoriti svoju ideju u zgradu, itd., ali nakon toga – uvijek je to nešto više, a to je poput poklona. Poklon dođe ili ne. To je poklon, jer kada uđem, vrlo sam dirnut, to je nešto kao ljepota. Žena može biti savršena i hladna. Neka druga žena može biti nesavršena i tako lijepa. Ljepota je savršenstvo. Vrlo mu je blizu, ne potpuno. Nemoгуće je znati kako je postići. Vitruvius je govorio o *utilitas*, *firmitas* i *venustus*. *Utilitas* je vrlo jednostavno. Napravite zgradu koja može biti korisna. *Firmitas* – znači izgraditi, voda ide ovamo, izolacija tamo. Možete koristiti proporciju, sve o čemu smo razgovarali. Ali ovaj posljednji moment, aah, to nije tako lako.

ORIS — Tako unatoč vašoj želji za savršenstvom dopuštate, recimo to tako, nekontroliranim momentima, ili nesavršenstvu, da uđu u projekt da biste stvorili konačnu ljepotu. ACB — Da, no to je malo paradoksalno. Siguran sam da pokušate formirati svoju djecu na najbolji način. Ali, kasnije – sloboda je sloboda. Ako su savršena i ispravna, nalikovat će na vojnike, bit će dosadna i savršena. A mislim da je isto s našim stvaranjem. Knjiga koju sam posljednji put ponio na putovanje je Albertijeva. Njena je tema kako smjestiti objekt u pejzaž ili u grad. Kako smjestiti. Nije riječ o *venustasu*, ne o funkciji, već o tome kako smjestiti. To je pomalo nalik komponiranju, ali je više od toga. Zapravo je vrlo interesantno naći pravo mjesto. U vezi s mojom bankom, velikom bankom Caja de Granada i njenim novim dodatkom mogu reći da je najbolje kako su dobro smješteni. Ako odete u Granadu, s Alhambre vidite grad, mnoštvo zgrada, a samo je moja zgrada – ta banka – tu. Zašto? Jer sam stvorio podij, stvorio sam dva vrta – trikovi. No, u konačnici mislim da je stvar misteriozna. Možda nije misterij; zapravo je to vrlo promišljeno. Mislim da morate učiti, učiti, učiti... Uzmite mog oca... Moj otac je bio kirurg; sjećam se kako je uvijek učio kad sam bio mali. Uvijek je proučavao časopise o kirurgiji iz SAD-a, na engleskom. Kao djeca, mi smo te knjige gledali zbog golih žena. Moj je otac govorio engleski, no ne vrlo dobro. Živio je u izgubljenom gradu, u Cadizu, ali je uvijek učio. I rekao sam sebi: moj otac bio je mudar čovjek, uvijek je nastavljao učiti. Neophodno je učiti, misliti, uz nesavršenstva, uz nedostatke, itd.

ORIS — Kad čitate Homera, na kojem jeziku čitate? ACB — Na španjolskom. Postoji lijepa priča o Cervantesu. Taj španjolski

And poor Bernini visited Paris. And to visit Paris, from Rome to Paris, he was in a carriage and the carriage stopped many times. It's very beautiful, the story by Chantelou, he was stopping every day to sleep in a city, in a village, and in all the villages the crowd received signore Bernini, because he was the architect of the Pope, going to serve the King.

ORIS — In this search for precision, for example, in this huge space, in the Museo de la Memoria de Andalucia, it's very complicated to envision how it's actually going to work and function in reality. Do you use previous experiences of other spaces as models or as starting points or reference points in your work? ACB — I cannot understand why I decided on the big horizontal plan of the Caja. I cannot understand what the moment was. Many things were coming. Maybe Sir Owen Williams was always in front of me. Afterwards, I discovered the relation between this space and the space of Granada Cathedral, it was a posteriori by chance. I was astonished the day when I discovered this. In the same way that I am astonished when I visit the site every two weeks. My collaborators, they go to Granada every week to control the new building. And before going to this building we enter the Caja Building to see the new building from the top. And when I enter, it's maybe very vain this comment, but when I enter I always say 'Aaah'. One more time I am very moved. For me it's very strange; it's to express that you cannot control the space. You can control the measures. You can control the materials. You can transform your idea into a building etc., but afterwards there is something more, that is like a gift. This gift either comes or it doesn't. Here, there is the gift because when I enter, I am very moved, and it's like beauty. A woman can be perfect and cold. Another woman can be imperfect and so beautiful. The beautiful is perfection. It's very close but not completely. It's like impossible to know how to get to it. Vitruvius was speaking of *utilitas*, *firmitas* and *venustus*. *Utilitas* is very simple. You make a building capable of being useful. *Firmitas* – to construct, the water comes here, insulation there. You can use proportion, everything we spoke about. But the last moment, ahh, it's not so easy.

ORIS — So, despite your urge for perfection you allow these let's say uncontrollable moments to enter into the project, or imperfect on, in order to construct the final beauty. ACB — Yes, but it's a bit paradoxical. I am sure you try to form your children in the most correct way. But afterwards freedom is freedom. If they are perfect and correct all of the time they will be like the military, boring and perfect. And I think in our creation it's the same. The last book I took for my travels, it's by Alberti: how to place the piece in the landscape or in

pisac bio je vrlo ozbiljan. Pisao je savršeno, bio je vrlo bistar, toliko inteligentan da je 1612., kada je napisao *Don Quijotea*, odmah naručio prijevod na engleski. Slučajno je te iste godine Chapman prevodio Homera na engleski jezik. Godinu dana nakon toga ili godinu dana ranije. Ne sviđa mi se što ne govorim tečno engleski, niti to što nemamo zajednički jezik... Ova kazna Kule babilonske bila je vrlo stroga, prestroga.

ORIS — Budući da ste počeli raspravljati o pitanju jezika, vidite li se kao španjolski arhitekt u smislu kulturalnog kontinuiteta. ♣ ACB — Ne shvaćam točno značenje vašeg pitanja. Ja jesam španjolski arhitekt.

ORIS — Naravno. No, definirate li se, identificirate li se, vidite li da postoji nešto poput španjolske arhitekture? Možemo li razgovarati o arhitekturi u tom smislu? ♣ ACB — Ne slažem se. Raspravljamo ili razgovaramo o jeziku, riječima, mehanizmu za komuniciranje ideja, općih ideja. Ali ovako – možda ranije, kada smo govorili o Kini – Kina je malo drugačija. Ali mislim, na primjer, da europska arhitektura ima više zajedničkih riječi nego što to imaju njezini jezici. Dobio sam tu etiketu španjolskog arhitekta na isti način kao i etiketu minimalista.

ORIS — Andaluzijski arhitekt? ♣ ACB — Možda mi se to sviđa. Rođen sam u Valladolidu, starom glavnom gradu Španjolske. Zbog mnogo razloga, zbog rata, politike, moj otac je bio protjeran u Cadiz 50-ih godina. Bili smo vrlo sretni u Cadizu. To je najstariji grad, kroz koji su prošli Feničani, Rimljani, sve kulture. To je mjesto gdje se Atlantski ocean sreće s Mediteranom, upravo tu leži Gibraltar. Vrlo je poseban. Meni je žao što ljudi u Cadizu ne prepoznaju taj identitet. Vrlo su ljubazni, vrlo otvoreni, vrlo sretni. To je vrlo posebno mjesto. Obožavam Cadiz.

ORIS — Kad želite šutjeti, to ne znači da ne stvarate arhitekturu. ♣ ACB — Kad sam rekao da bih htio šutjeti, to je značilo šutjeti u usporedbi s drugima. Kad ja pokušavam šutjeti, ne bih želio to raditi na onaj način na koji to radi mnogo arhitekata. Ja sam vrlo tašt, nisam skroman, no bojim se da mnogo ljudi trči za tim da se pojavi negdje kako bi bili u svakom časopisu, na nekom kongresu, u nekom gradu, na predavanju – među njima su neki od mojih vrlo dobrih prijatelja, a ne navodim imena jer su svi dobro poznati. Ja volim puno čitati, imam ogroman broj knjiga. Imam više knjiga poezije nego onih o arhitekturi. I treba mi vremena, no nije da samo čitam, nije da samo radim na arhitekturi. Mislim da je potrebno živjeti. Nakon predavanja poveo sam svoje asistente i dugo, dugo smo ručali. A nakon ručka smo rekli – zašto ne malo pića, ili vina ili kave i nastavili smo do 11 ili 12 sati u noći, nastavili smo razgovarati – i rekli smo: ovo je život. To ne radimo svaki dan, ali ponekada – zašto ne. Šutjeti ne znači biti u pećini. Mislim

the city. How to place. Not about *venustas*, the function, but about how to place. It's a bit, to compose but more than compose. Actually it's very interesting to find the right place. My bank, the big bank Caja de Granada and the new addition – the best thing is that they are very well positioned. You go to Granada, from Alhambra you see the city, many buildings, and only my building – the bank – is there. Why? Because I create a podium, I create two gardens, tricks. But finally, I think it's mysterious. It's not mysterious; in fact it's very clever. I think you must study, study, study.... It's like my father... my father was a surgeon, I remember when I was a child he was always studying. He was studying magazines in English from the States about surgery. As children we opened the books because of the naked women. My father speaks English but not very well. He lived in a lost city, in Cadiz, in hospital but he was always studying. And I said: my father is a wise man, he continues to study. It is necessary to study, to think, with imperfection, with defects, etc.

ORIS — When you read Homer, in which language do you read? ♣ ACB — In Spanish. There is a nice story by Cervantes, *Don Quixote de la Mancha*. The Spanish writer was very serious. He wrote perfectly, he was so sharp, so intelligent that in 1612 when he wrote this *Don Quixote*, he immediately ordered, commissioned to translate it in English. By chance, the same year Chapman was translating Homer into English. One year after or before. I hate not speaking English fluently, or why we don't have a common language.... This Babel Punishment was very harsh, too harsh.

ORIS — Since you started discussing this issue of language, do you see yourself as a Spanish architect in terms of cultural continuity, belonging to certain intellectual circle or whatever? ♣ ACB — I don't understand exactly the meaning of your question. I am a Spanish architect.

ORIS — Exactly. But do you define yourself, do you identify yourself, do you see there is something called Spanish architecture? Can we discuss architecture in these terms?

♣ ACB — I don't agree. We are discussing or speaking about language, words, the mechanism to communicate ideas, general ideas. In this way, maybe before, when we spoke about China, China is a bit different. But I think, for example, European architecture has more common words than languages. I received the label in the same way as minimalist, Spanish architect.

ORIS — Andalusian architect? ♣ ACB — Maybe I like it. I was born in Valladolid, the ancient capital of Spain. For many reasons, because of the war, politics, my father was banished to Cadiz in the fifties. And we were very happy in Cadiz. It

da to znači pokušati biti sretan... Umjesto da napravim deset zgrada svake godine, napravim tek tri, dvije... Zašto više od toga? To je kao s hranom. Mogu ručati i pojesti malo – no ne mogu pojesti dvostruko. Malo manje ili malo više, ali ne dvostruko. ¶ Život je samo jedan. Ima dosta nedostataka, uključuje dosta situacija, naravno da nije lagan. Ja opisujem život. Ponekad je život kompliciran, ima situacija kada se pati – u redu, život jest takav; ja ne pokušavam reći da je sve dobro. Ne. Svatko je dobar – pa, ne znam. Ali valja pokušati biti normalan, pokušati biti sretan, ne patiti bespotrebno. Potrebno je misliti o životu.

is the oldest city where the Phoenicians, the Romans, every culture passed through. It is the point where the Atlantic Ocean and the Mediterranean meet, it's exactly where Gibraltar is. It's very special. For me it's a pity because the people there in Cadiz, they don't recognize the identity. They are very kind, very open people, very happy. It's a very special place to be. I adore Cadiz.

ORIS — When you want to be silent, it does not mean you do not make architecture. ¶ ACB — When I said I would like to be silent, it's to be silent in comparison. When I try to be silent, I wouldn't like to be so in the same way as many architects. I am very vain, I am not humble, but I am afraid how many people are running to appear here, in every magazine, congress, city, lecture, among them are some of my very good friends, and I don't quote the names because they are well known. I like to read a lot, I have an enormous quantity of books. I have more books of poetry than of architecture. And I need time, but I am not only reading, only working in architecture. I think it is necessary to live. After class I took my assistants and I had a lunch, long, long, and after the lunch we said why not a bit of liquor or wine or coffee and we continue at 11 or 12 at night, we continue speaking, and we said: this is life. Not for every day but sometimes why not. To be silent is not to be like in a cave. I think it's to try to be happy.... Instead of making ten buildings every year, you make only three, two.... Why more? It's like eating. I can have lunch and to take a bit of food but not double. A bit more, a bit less, but not double. ¶ Life is one time only. With a lot of defects, a lot of situations, of course it is not so easy. I am describing life. Sometimes life is complicated, there are occasions to suffer, okay, life is like this but my attempt is not to say everything is good. No. Everyone is good – I don't know. But to try to be normal, to try to be happy, not to suffer needlessly. It is necessary to think about life.